

LAYS OF BEAUTY
 SECOND SERIES.
SONGS & BALLADS
 BY THE MOST
DISTINGUISHED COMPOSERS.

- | | | |
|-----|--|-----------------|
| 127 | IT IS BETTER TO LAUGH THAN BE SIGHING. | <i>Denicoff</i> |
| 8 | WHEN THE AUTUMN LEAVES ARE FALLING. | <i>Cherry</i> |
| 9 | LONG I'VE WATCHED BENEATH THE WILLOW. | <i>Seine</i> |
| 10 | THOU ART GONE FROM MY GAZE. | <i>Lindley</i> |
| 11 | WHITE WOODEN COTTAGE. | <i>Keatinge</i> |
| 12 | A HOME IN THE WEST. | <i>Wesley</i> |
| 13 | CLARION NOW SOUNDS TO THE FIELD. | <i>Maeder</i> |
| 14 | WHAT MUST A FAIRY'S DREAM BE? | <i>Foster</i> |

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IT IS BETTER TO LAUGH THAN BE SIGHING

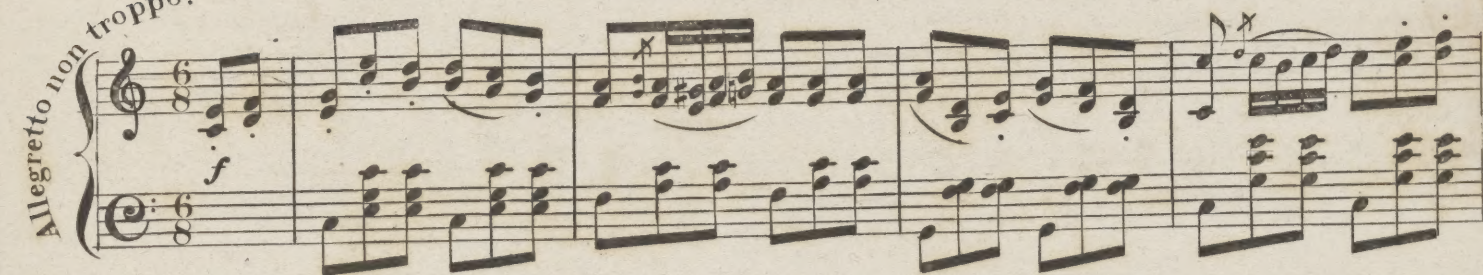
Em Song
The Emagray

IT IS BETTER TO LAUGH THAN BE SIGHING.

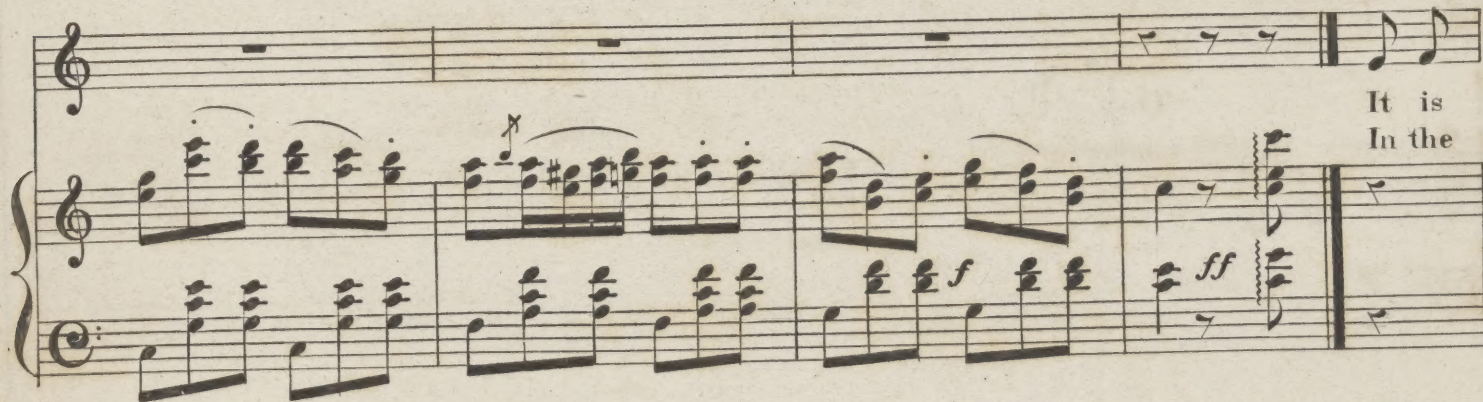
Nº 7. LAYS OF BEAUTY.

DONIZETTI.

Allegretto non troppo.

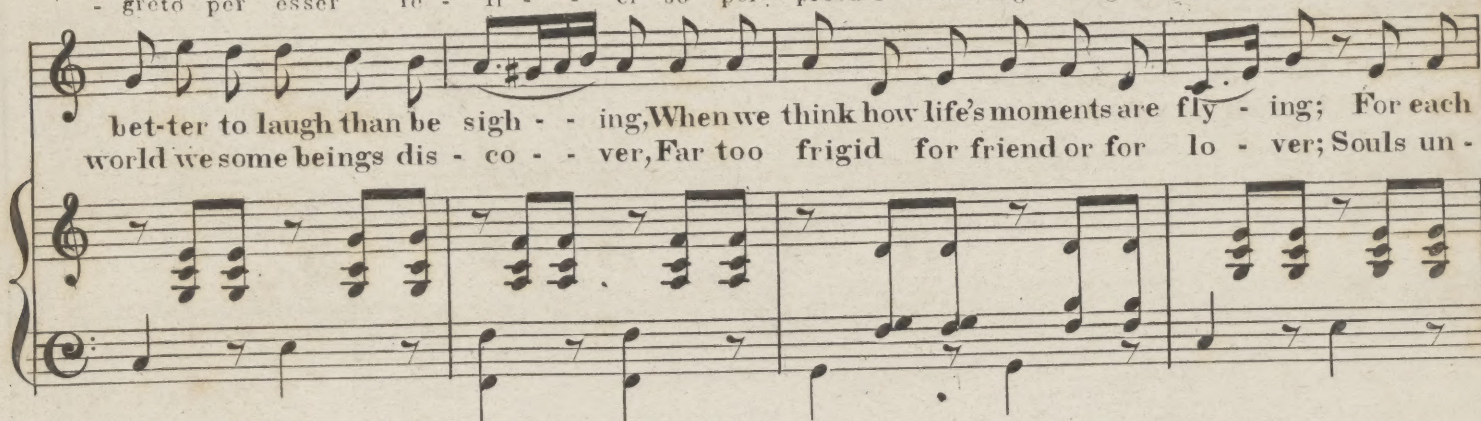


Profi -
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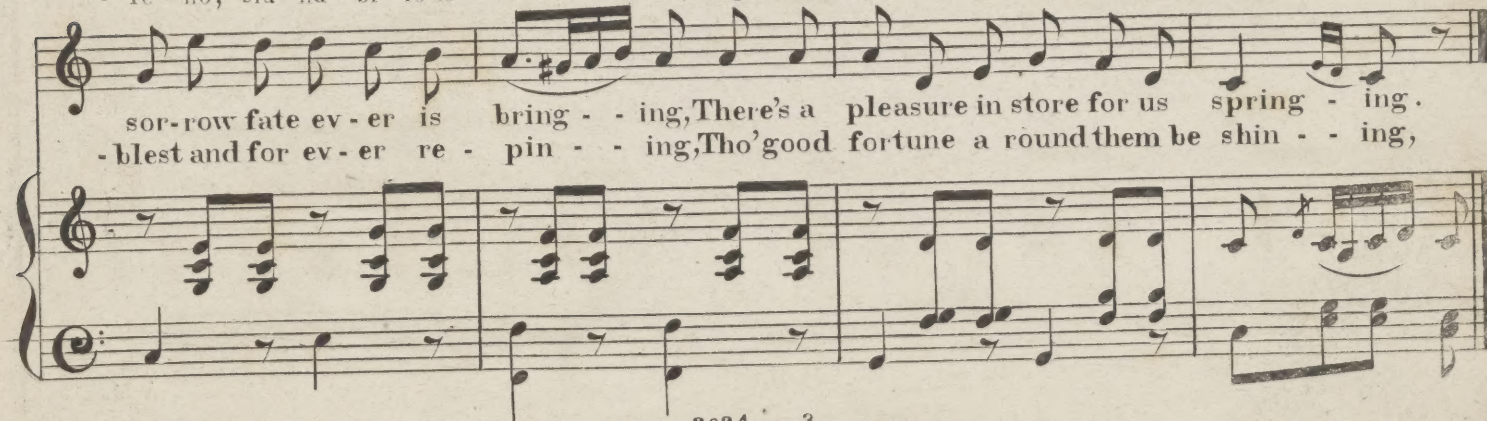
It is
In the

- tiamo deg-l'an-ni fio-ren-ti, il pia-cer-li fa cor-rer piu len-ti se vec-
- greto per esser fe-li-ci so per prova e l'in-seg-no aglia-mi-ci, sia se-



bet-ter to laugh than be sigh-ing, When we think how life's moments are fly-ing; For each
world we some beings dis-co-ver, Far too frigid for friend or for lo-ver; Souls un-

chiazza con li-vi-da fac-cia stammi a tergo, e mia vi-ta mi nae-cia
- re-no, sia nu-bi-lo il cie-lo, og-ni tem-po sia cal-do sia ge-lo,



sor-row fate ev-er is bring-ing, There's a pleasure in store for us spring-ing.
- blest and for ev-er re-pin-ing, Tho' good fortune a round them be shin-ing,

scher-zoe be - voe de - ri - do gl'in sa - ni che si dan del fu - tu - ro pen -

Tho' our joys, like the waves in the sunshine, gleam a while, then be lost to the
It were well if such hearts we could banish, To some planet far dis - tant from

- sier scher-zoe be - voe de - ri - do gl'in sa - - - ni che si

sight;
ours, Yet for each sparkling ray, That so pas - ses a - way, Comes a -
They're the dark spots we trace On this earth's fa - vor'd space, They are

dan del fu - tu - ro pen - - sier Non cu -
rall. poco piu mosso tempo 1^o.

- no - ther as brilliant and light Then'tis
weeds, that choke up the fair flowers. &c.

- riamo l'in - cer - to do - - ma - - - ni se quest, og - gi n'e da to go -

bet - ter to laugh than be sigh - - - ing, They are wise who re - solve to be

- der . . . non cu - - riamo l'in - cer - to do ma - - ni se quest'

gay When we think how life's mo-ments are fly - - - ing, Oh! en -

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with the lyrics 'gay When we think how life's mo-ments are fly - - - ing, Oh! en -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

og - - gi n'e da - - to go - - der.

- joy pleasure's gifts while we may.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics '- joy pleasure's gifts while we may.' and ends with a fermata. The piano accompaniment continues with similar patterns, including a section marked 'f' (forte) in the right hand.

The third system of the musical score. It continues the piano accompaniment, which becomes more active with sixteenth-note patterns in the right hand and sustained chords in the left hand.

The fourth system of the musical score. It concludes the piano accompaniment with a final chord marked 'ff' (fortissimo) in the right hand.

